

Strand: changing modes of learning

Literature in French and Chinese language teaching and learning supported by the use of Internet and digital resources

Introduction

Over the last twenty years, foreign language teaching and learning has taken on a new dimension thanks to new technologies and the emergence of the internet. The internet as a pedagogic resource has two aspects; it is a vast source of information and it is, or can be, interactive. In foreign language teaching it is ideal when both aspects, information and interactivity, are combined in the teaching process in order to promote learning.

Unlike the use of the internet, the use of literature has not experienced such great progress in foreign language teaching and learning over the last twenty years. Conversely, it has been gradually abandoned due to the view that literature is too difficult or not even a necessary component to include in foreign language teaching; instead, more instrumental functions of the language with so-called communicative value have been favoured, to the detriment of the use of literature in foreign language learning.

Recent changes to the national curriculum in England have allowed educators to believe that literature can regain its place in the languages classroom and eventually have an impact on children's learning. The Department for Education (DfE) in London has recently published a new programme of study where the aims clearly state that all pupils should:

- Understand and respond to spoken and written language from a variety of authentic sources [...]
- write at varying length, for different purposes and audiences, using the variety of grammatical structures that they have learnt
- discover and develop an appreciation of a range of writing in the language studied
- read and show comprehension of original and adapted materials from a range of different sources
- read literary texts in the language [such as stories, songs, poems and letters], to stimulate ideas, develop creative expression and expand understanding of the language and culture

The entire process is expected to start at Key Stage (KS) 2 (7-11yrs) so that by the end of KS3 (11-14yrs), pupils are expected to know, apply and understand the matters, skills and processes. (DfE: 2014). This new approach has had a mixed response from teachers in schools when they were asked to review their own schemes of work according to the new programme of study.

In the light of the above, the paper proposes that the use of literature supported by the use of the internet and digital resources combined is possible in foreign language teaching. Foreign language learners need and can learn a lot more than the instrumental functions of a target language by appreciating the literature of language and learn new language skills through its literature.

French and Mandarin Chinese literature will be used to illustrate our argument the theory and pedagogy, however, that underpins the thinking and suggestion of implementation in the classroom, is indeed transferable and applicable to any context of foreign language teaching and learning where the internet is also accessible.

Why should we teach literature in the foreign language classroom?

The question of why we should integrate literature in the language classroom will preoccupy us next; it may seem at first a very easy one to answer but it is now more than ever that we need to emphasise its value. Why? Because, very simply, literature even in the 21st century, is still not part of foreign language teaching and learning in England.

One of the reasons for integrating literature, is because, it is real language produced by a real writer for a real audience and designed to convey a real message; this characterises literature as authentic material as discussed by Morrow (1979). However, Widdowson (2003; see also 1978) has discussed the idea of the authenticity of a piece of literature as not being a property which resides in a text itself, but he conceives it more like a process. We also accept this evolution of the term. 'Authentic' therefore is used for the 'specific ways in which language is made communicatively appropriate to context' (p.93). He continued by arguing persuasively that it's 'people who make a text real by realising it as discourse, that is to say by relating to specific contexts of communal cultural values and attitudes.' (p.98); we observe subsequently a notion of transferability and a re-creation of cultural reality according to any evolving context in Widdowson's words , which leads us to the next reason for integrating literary texts in the foreign language classroom namely cultural enrichment.

Literature can help the reader to understand the lifestyle of the target language country studied. It is also possible to do so with radio and newspapers, but literature is a more "intimate" approach. Even if the characters, for example, in a novel are fictitious, a literary text can provide a living context in which characters from different social backgrounds reflect the reality of the reader. The reader can explore the thoughts, feelings, habits and customs, beliefs and fears of a population of a particular era and start making associations with their own reality.

Another quality in reading a literary text is that the reader gains a lot of vocabulary and can enrich their lexical knowledge. As Collie and Slater (1987) argue very persuasively 'The compressed quality of much literary language produces unexpected density of meaning' (p.5). Literature provides a rich context in which elements of the lexicon or syntax could be highlighted during the teaching process. A first reading can also help the reader get familiarised with the different styles of language, see the variety of possible structures, and understand new meanings of words and phrases using the

context and personal interpretations. A more detailed reading of a text may allow students to make assumptions about the meaning of the linguistic elements and deduce the meaning of the text as a whole.

Finally literature has the quality to motivate learners by engaging their imagination, their creativity and generating emotions; Elements which can capture the learner's interest and create an atmosphere where the students could learn how to use vocabulary and structures taught, in a less "mechanical" way. Using literature may be more motivating instead of making up role-plays or working from texts made for pedagogical purposes and therefore not authentic. The choice of text at this point is crucial in order to match the level of work and the topic in need of teaching.

How to integrate literature into the curriculum?

We have no illusions that in the first instance when we even mention literature to teachers and pupils within a classroom setting in England that the reactions will be ones of doubt and hesitation. One way we are suggesting to integrate literature within the foreign language classroom is to use the chosen literary texts within the topics that need teaching, such as family, seasons, school etc. and not as an add-on or one-off task. Choosing appropriate texts for specific topics will allow the pupils to develop more complex skills, see the language in context and go beyond the survival stage of communication.

We would like to illustrate our point by showing some French and Mandarin literature and suggest that if a literary work is integrated within a topic it becomes automatically more real, relevant to the curriculum and most importantly possible to teach. Below we are sharing a selection of poems put together for the French classroom and for the Mandarin classroom respectively. Whilst the French poems could be used at KS3 (11-14yrs) and KS4 (14-16 yrs), the Mandarin Chinese poems have been selected as possible to use in KS5 (16-18 yrs). The actual poems are available in Appendices 1 and 2 respectively at the end of the paper for reference.

Examples in French:

Title of Poem	Name of Poet	Topic
Déjeuner du matin	Jacques Prévert	past tense, articles
L'automne	Jacques Prévert	seasons, present tense
Sensation	Arthur Rimbaud	seasons, future tense
La cravate (calligrammes)	Guillaume Apollinaire	items of clothing
Le chaton (calligrammes)	Guillaume Apollinaire	Pets
L'écolier	Raymond Queneau	future tense

Ma famille est formidable	Claire Poutiers	family
Cuisson du pain (Les Flamandes)	Emile Verhaeren	professions
L'école	Jacques Charpentreau	Places in town
Tempete en mer	Victor Hugo	Weather
Petite pomme	Geo Norge	Food

For Mandarin Chinese, many of the learners in KS5 in England are working towards an examination whose stated aims in the specification are:

- To develop insights into the culture and civilisation of countries where Chinese is spoken;
- To encourage positive attitudes to language learning and a sympathetic approach to other cultures and civilisations.

Well-chosen poems can further these aims, whilst at the same time making reference to the overarching topics of the specification which are Family, Education, Young People, Work and Leisure, Media, Environment and covering grammar points.

Title of Poem	Name of Poet	Topic
Parting before Daybreak	An Qi	Young People, Use of 了
Ferry	Bei Xiaohuang	Young People, Attributive 的
Filling in the Blanks	Chen Guiliang	Family, 把
January (or an Evening of Reading)	Chen Yanqiang	Work and Leisure, Resultative Endings
The Wall	Gao Pengcheng	Education, Use of 像
The Shepherd	Jin Qiufeng	Family, Environment, Adjectival Reduplication
Seductive Wind	Li Shangyu	Media
Urgent Autumn Wind	Li Tong	Work and Leisure
Wednesday Afternoon Tea	Liu Yali	Work and Leisure
Ow, Mama	Song Yu	Family
A Pair of Chopsticks	Zhang Shaobao	Family

Using as examples the poems shared in the previous section, we would like to refer to the new programme of study for England where it is highlighted that pupils should expand their skills in reading and writing in the foreign language taught. Literature can provide the stimulus and the motivating element for such skills to be developed when associated with appropriate reading and writing strategies.

General reading strategy suggestions can be found in many statutory or non-statutory documents and different resource books but for the purposes of this paper we shall choose to present the 6 very distinctive steps for reading poetry. The strategies are presented as in Jones (2001:30) for the French and are re-adapted for the Mandarin

BEFORE SEING THE POEM

1. Brainstorm – from photographs, headlines, title, format
2. Predict and list/categorise language – what might the poem be about, what language might be included (tenses, nouns...)?

WITH THE SOURCE VISIBLE/AUDIBLE

1. Identify what you have understood – read and listen for gist: what did you read/hear that was on your list of predictions; what did you understand?
2. Add to lists and categories- what words did you read/hear that you knew but did not predict?
3. Practise and expand- read/listen again: can you add anything else to your list? What else did you understand? How did you guess the meaning of the unfamiliar words: did you use cognates, say words aloud? (If listening, did you try writing the word down? How will you go about finding out what the remaining unknown words mean?

AWAY FROM THE SOURCE

1. Perform- use the language you have read /heard to write your own poem

BEFORE READING THE POEM (For Chinese)

These poems give insights into contemporary Chinese civilisation and culture, which are accessible without having to read large amounts of text.

1. Brainstorm – from the title and any key characters you know already
2. Discuss in class what you know about the topic area so far

WITH THE SOURCE VISIBLE/AUDIBLE

1. Identify what you have understood – read and listen for gist: what characters did you read that you recognised; what did you understand?
2. What words did you read/hear that you recognised?
3. Practise and expand- read/listen again: can you add anything else to your list? What else did you understand? How did you guess the meaning of the unfamiliar characters or words: did you use radicals or components of characters with which you were already familiar to guess pronunciation and meaning? (If listening, did you try writing the character/word down in pinyin? How will you go about finding out what the remaining unknown words mean?

AWAY FROM THE SOURCE

Perform- use the language you have read in combination with the vocabulary you already know to discuss the topic area with other learners.

Analysis

Comparing the adaptation of Jones reading strategies in reading poems for a roman script language (French) and a non-roman script language (Mandarin Chinese), some variations in approaching the poem are to be observed. Before reading the actual poem in French there is a plethora of stimuli that might be used and can be sourced outside the poem, to help the brainstorming process. In Mandarin Chinese however, the characters themselves carry complex meanings and messages that need decoding by using prior knowledge. The reference points for Mandarin Chinese are therefore more determined by the meaning the characters carry; clearly as the poems are more sophisticated, then the layers of meaning are more complex.

Similarly, with the source visible/audible for Mandarin Chinese the elements of predictions and assumptions the reader might make for a French poem are not very helpful strategies for Mandarin Chinese as the reader must rely mostly on identifying what the poem has to offer, what characters can be recognised and how the reader has interpreted the characters according to the specific context of the poem.

Finally, moving away from the poem and discussing the topic area with other for Mandarin Chinese learners is more likely and less likely to move straight away to reproduction in written form: this is due to the complexity of writing the characters and the fact that the pronunciation of a Chinese character does not give a learner much indication of how to write it. A suggestion might be that if the learners are familiar with specific characters, using a computer and typing the characters to create a poem might turn out to be a very rewarding task without having to remember how to literally form the characters by hand.

The use of Internet and digital resources

To add to the motivating element of using literature in the foreign language classroom, the use of the Internet and digital resources has the potential to aid reading and can be an effective language learning tool.

More specifically for the use of literature in the French and Chinese classroom respectively the use of the Internet is a source of information and a source of interactivity. The strategies used in order to access a text both for Roman and non-Roman scripts have similarities, but are also profoundly different.

For example accessing French poetry and translations of them can be a very useful resource for teachers and learners. There is a plethora of websites on this matter but we chose to refer to the website named poetry in translation (poetryintranslation.com) for its diversity and multicultural character, as it is a website with a rich source of information on poems from over 10 different languages, providing the original poems and their translations. A teacher might encourage students to enrich their vocabulary by studying specific original poems on line with their translations or using it as a classroom activity focused on linguistic objectives

In the same way, in Chinese the Internet gains significance especially for accessing texts such as the Tang Poems in classical Chinese, where the Internet acts as a source of information taking the foreign language learner into literature which would otherwise be inaccessible. Wang Wei's poem below is an excellent example of this and the learners themselves could move from the literal translation to create a literary translation of their own:

鹿 柴	Lù Chái
空 山 不 见 人	Kōng shān bú jiàn rén
但 闻 人 语 响	Dàn wén rén yǔ xiǎng
返 景 入 深 林	Fǎn jǐng rù shēn lín
复 照 青 苔 上	Fù zhào qīng tái shàng

Empty hill not see person	Hills are empty, no man is seen,
Yet hear person voice sound	Yet the sound of people's voices is heard.
Return scene enter deep forest	Light is cast into the deep forest,
Duplicate light green moss on	And shines again on green moss.

The second aspect of the internet is its interactivity through the use of digital resources; there are many websites and platforms where users can interact with a text.

Language Guide (languageguide.org/french/readings/): is an online reading platform from beginners to advanced readers which allows the reader to listen to the text of their choice, being read by someone. The reader and listener have the option to pause

it and see the word which is being read. Clicking on any word is an option too and the reading will start up at that location. Using the arrow keys to jump backwards and forward in the sound track is a useful tool too. The reader can also see the translations by placing the cursor over punctuation marks and definitions of challenging words. The reader has also the option to hide the text while it's been read.

Go Chinese (gochinese.net) is an online Chinese learning platform which makes any level of text in Chinese more accessible for learners. 1000 characters from any source can be cut and pasted into the platform. Appendix 3 (3.i) shows how part of a short story by Wang Anyi has undergone just such a process. One click and the text is segmented into words, with or without pinyin above it (3.ii and 3.iii). Another click and the text can be heard and the roll of the mouse over any word gives the English meaning. There is still the excitement and considerable challenge of working out the meaning at sentence level, but the learner is supported making literature accessible in a way that would otherwise not be achievable in school and thereby providing the 'intellectual' stretch which some of the more basic texts at KS5, where learners spend considerable time looking up characters and deciding on word segmentation, do not.

Finally, modes in teaching and learning foreign languages constantly evolve according to the way of living. It is not just the teacher/learner relationship anymore, it is a much more integrated approach, where multimedia, can play a significant role in motivating and facilitating the teaching and learning language and literature, particularly as our the internet and digital technology plays such a key role in the life of our young learners today.

References:

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Appendix 1 – French poems

1.

Déjeuner du matin

Il a mis le café
Dans la tasse
Il a mis le lait
Dans la tasse de café
Il a mis le sucre
Dans le café au lait
Avec la petite cuiller
Il a tourné
Il a bu le café au lait
Et il a reposé la tasse
Sans me parler
Il a allumé
Une cigarette
Il a fait des ronds
Avec la fumée
Il a mis les cendres
Dans le cendrier
Sans me parler
Sans me regarder
Il s'est levé
Il a mis
Son chapeau sur sa tête
Il a mis
Son manteau de pluie
Parce qu'il pleuvait
Et il est parti
Sous la pluie
Sans une parole
Sans me regarder
Et moi j'ai pris

Ma tête dans ma main
Et j'ai pleuré.

Jacques Prevert

2.

L'automne

Un cheval s'écroule au milieu d'une allée
Les feuilles tombent sur lui
Notre amour frissonne
Et le soleil aussi.

Jacques Prevert

3.

Sensation

Par les soirs bleus d'été, j'irai dans les sentiers,
Picoté par les blés, fouler l'herbe menue :
Rêveur, j'en sentirai la fraîcheur à mes pieds.
Je laisserai le vent baigner ma tête nue.

Je ne parlerai pas, je ne penserai rien :
Mais l'amour infini me montera dans l'âme,
Et j'irai loin, bien loin, comme un bohémien,
Par la Nature, -- heureux comme avec une femme

Arthur Rimbaud

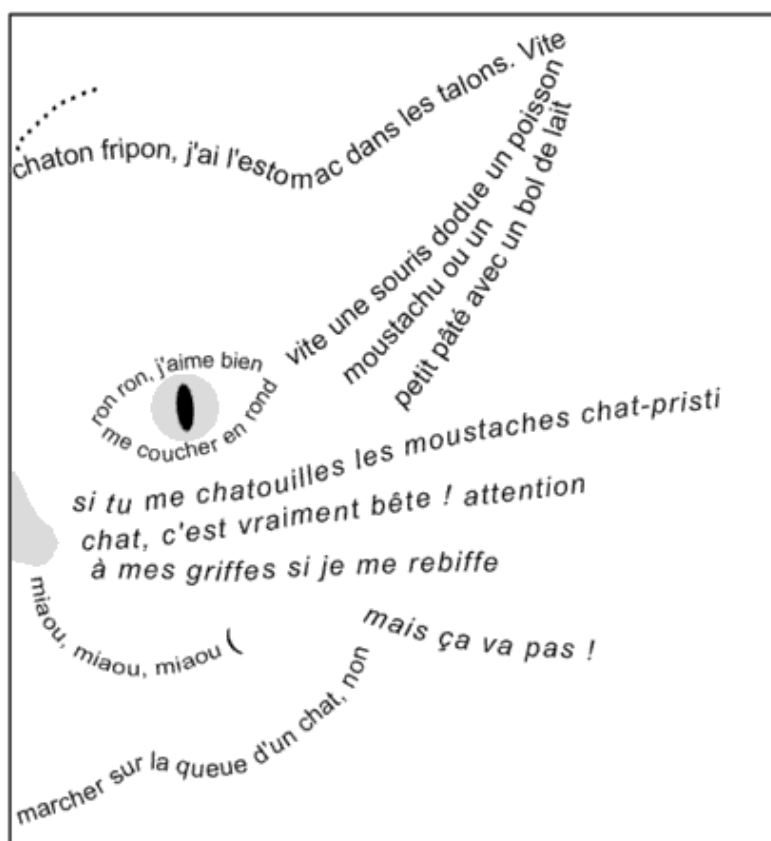
2 poèmes de Guillaume Apollinaire, les calligrammes

4.

LA CRAVATE

DOU
LOU
REUSE
QUE TU
PORTES
ET QUI T'
ORNE O CI
VILISÉ
OTE- TU VEUX
LA BIEN
SI RESPI
RER

5.



6

L'écolier

J'écirai le jeudi j'écirai le dimanche
quand je n'irai pas à l'école
j'écirai des nouvelles j'écirai des romans
et même des paraboles
je parlerai de mon village je parlerai de mes parents
de mes aïeux de mes aïeules
je décrirai les prés je décrirai les champs
les brouilles et les bestioles
puis je voyagerai j'irai jusqu'en Iran
au Tibet ou bien au Népal
et ce qui est beaucoup plus intéressant
du côté de Sirius ou d'Algol
où tout me paraîtra tellement étonnant
que revenu dans mon école
je mettrai l'orthographe mélancoliquement

Raymond Queneau

7.

Ma famille est formidable

Ma famille est formidable :
Quand maman quitte la table,
Elle s'envole dans les airs
Pour faire la course aux éclairs !

Ma famille est formidable :
Papa a l'air d'un comptable,
Mais c'est un super-héros
Avec des chaussures turbo !

Ma famille est formidable :
Mon grand-frère est imbattable;
Il arrive, rien qu'en sifflant
A renverser quinze éléphants !

Ma famille est formidable :
Mon grand-père a des érables,
Qu'il soulève d'un orteil
Pour se curer les oreilles !

Ma famille est formidable !
Et si vous m'appelez "minable"
Prenez bien garde à vos dents
Si ma famille vous entend.

Claire Poutiers

8.

Cuisson du pain

Les servantes faisaient le pain pour les dimanches,
Avec le meilleur lait, avec le meilleur grain,
Le front courbé, le coude en pointe hors des manches,
La sueur les mouillant et coulant au pétrin.

Leurs mains, leurs doigts, leur corps entier fumait de hâte,
Leur gorge remuait dans les corsages pleins.
Leurs deux doigts monstrueux pataugeaient dans la pâte
Et la moulaient en ronds comme la chair des seins.

Le bois brûlé se fendillait en braises rouges
Et deux par deux, du bout d'une planche, les gouges
Dans le ventre des fours engouffraient les pains mous.

Et les flammes, par les gueules s'ouvrant passage,
Comme une meute énorme et chaude de chiens roux,
Sautaient en rugissant leur mordre le visage.

Émile Verhaeren, *Les Flamandes*

9..

L'école

Dans notre ville, il y a
Des tours, des maisons par milliers,
Du béton, des blocs, des quartiers,
Et puis mon coeur, mon coeur qui bat
Tout bas.

Dans mon quartier, il y a
Des boulevards, des avenues,
Des places, des ronds-points, des rues
Et puis mon coeur, mon coeur qui bat
Tout bas.

Dans notre rue, il y a
Des autos, des gens qui s'affolent,
Un grand magasin, une école,
Et puis mon coeur, mon coeur qui bat
Tout bas.

Dans cette école, il y a
Des oiseaux chantant tout le jour
Dans les marronniers de la cour.
Mon coeur, mon coeur, mon coeur qui bat
Est là.

Jacques CHARPENTREAU

10.

Tempête en mer

Comme il pleut ce soir ,
N'est-ce pas mon hôte ?
Là-bas sur la côte ,
Le ciel est bien noir
La mer est bien haute !
On dirait l'hiver,
Parfois on s'y trompe
Le vent de la mer
Souffle dans sa trompe.
Oh ! Marins perdus
Au loin dans cet ombre !
Sur le nef qui sombre
Que de bras tendus
Vers la terre sombre !
Pas d'ancre de fer
Que le flot ne rompe .
Le vent de la mer
Souffle dans sa trompe.

11.

Petite Pomme

La petite pomme s'ennuie
De n'être pas encor cueillie.
Les grosses pommes sont parties.
Petite pomme est sans amie.
Comme il fait froid dans cet automne,
Les jours sont courts, il va pleuvoir.
Comme on a peur au verger noir
Quand on est seule et qu'on est pomme.
Je n'en peux plus, viens me cueillir,
Tu viens me cueillir, Isabelle.
Ah! que c'est triste de vieillir
Quand on est pomme et qu'on est belle!
Prends-moi doucement dans ta main
Laisse-moi me ratatiner
Bien au chaud sur ta cheminée
Et tu me mangeras demain.

Géo Norge

1.

Parting before Daybreak by An Qi

First, the day,
then, the daybreak,
finally, the time for parting.
Local time in Beijing is 7 o'clock sharp according to the TV.
As a child, I liked to lie in bed, waiting
for daybreak, even then
my silver broach stayed in its soft dormant curve.
I counted my fingers,
exactly ten.
Almost daybreak,
still no light in the sky.
At daybreak you come, daylight is gone when you go,
days with light, days without light, days come, days go.
You come, you go, coming and going, you come and go.

Now a grown-up, I still daydream, waiting
for daybreak, like waiting for an archaeologist
to excavate, patting me with a spade
and expose me to daylight.
Oh, oh, just as I feel the thrill, I see your hand leaving.

天不亮就分手 文 安琪

天是一例
亮是一例
分手是最后一例
电视播报现在是北京时间7点整

小时候我经常躺在床上
等天亮
一块弯曲的银制别针挽留了睡眠的感觉
我数了数指头
不多不少正好十根

天要亮了
天不亮了
天亮了你来了天不亮了你走了天亮天
不亮天天天天亮天不亮
你来了你走了来来走走走来了又走了

长大了我经常迷糊等天像个考古
工作者把我挖起
亮是一柄铁锹拍拍我
呵呵，我一激动看见你的手刚刚离去

2.

Ferry by *Bei Xiaohuang*

Chancing to query, I give Baidu.com* a try.
Just like when lost in the hills, I ask for direction
from a wrinkled old granny.

One day, I keyed in "Bei Xiao Huang",
and found a few traces of a man:
he has the habit of using a green mugwort twig,
dipping it in the moon-lit brook
and writing down seductive, inconsequential
words.

Baidu? When will my inquiry
lead me to my moon maiden, peaceful and
tranquil,
among the rustling reeds at the water's edge.

Ferry? There will come a day
when I arrive at the flowery other shore.
Will anyone there be gently tapping the keys Bei
- Xiao - Huang?
Like his name, he still lives quietly in the light of
the day.

摆渡 文 北小荒

遇到疑问，我习惯百度一下
就如迷山时，向那个
皱纹很深的老奶奶问路

一天，我输入“北小荒”
寻到一个人的痕迹：
他用一枝青艾，蘸着月光和清水
写一些风吹草动的文字

百度？什么时候
我会在荻花瑟瑟的水畔
找寻到那个，安宁如月光的女子

摆渡？当有一天
我穿过葱茏的彼岸花
谁会轻轻敲下键盘：
北—小—荒
就如那个人，还在静静的时光里

3.

Filling in the Blanks by *Chen Guiliang*

Heaven, you see, is blank, so blank,
such a vast.....blank,
I wonder what it takes to fill it.
It reminds me of Death
and the way it is registered on a clan's genealogy;
each entry requires a person to give up his life.
On a spring afternoon,
my father suddenly passed away,
filling a generation's blank space.
I know more kinsmen
will fill up the remaining blanks.
It won't take long
before I replace these people
to become a husband, a father,
giving my love unconditionally,
and know there will be another
who will do as I do —
fill in.....fill in.

填空 文 陈贵亮

你看，天空多空，这么大的空
要什么才能填满
如同死亡，在族谱上
需要一个人舍身
某个春日午后，我的父亲突然死去
填补了一代人的空白
我知道，还会有更多的亲人
将填满那些余下的空白
用不了多久。我也会代替他
成为别人的丈夫，父亲
把全部的爱给予他们
然后慢慢等待
另一个人，像我一样
填填补补

4.

January (or An Evening of Reading)
by Chen Yanqiang

Going into December*,
the whole country is on the move.
Spring will be delivered to every household.
Migrant workers are all going home;
beautiful women show up on the streets

beneath coverings of wool or down,
their heartbeats no longer visible.
People are everywhere, shopping for the New Year.
I only realized that the year was ending
when I flipped the calendar the other day.

This is an era of clanking golden coins,
and my leaden fatigue has turned into a beast,
sick of the altered lifestyle and gloomy overhang.
Right now, the night is getting deeper
and feeling even quieter than my loneliness,
so I huddle by the electric stove in my inhospitable living room
and open *People's Literary Journal* that just arrived.
I begin to read *Factory Girls* by Zheng Xiaogang
and slowly slip into the world of hell
that swallowed up so many souls,
so many southern Chinese souls.
Suddenly I have an urge to text the author
and ask her where she will be on New Year's Day.

腊月或夜读 文 陈衍强

进入腊月
整个中国都在运输春天
打工的人群陆续返回家乡
大街上突然冒出这么多美

她们穿着羊毛或羽绒
使我无法看透她们的内心
很多人都在置办年货
我翻日历才发现快到年关
这是一个用金币喧嚣的时代
我积累的疲惫变成困兽
越来越厌倦被修改了的生活
每天装满焦虑和忧郁
现在是安静得比寂寞更深的夜晚
我坐在无法叙述和倾听的家中
打开刚收到的《人民文学》
围着带电的炉火
读郑小琼的《女工记》
次第陷入她用诗歌断开的
南方底层的伤口
看到无数个苦苦挣扎的灵魂
突然想发短信
问她今年在哪里过年

5.

The Wall by Gao Pengcheng

I am not alluding to the body and flesh of a generation,
but only talking about some place that looked like
someone's undecorated room.
That was the year when I visited a remote
schoolhouse in the countryside.
On one flaking wall, the red slogan "Long, Long
Live..." was still visible,
almost like the branding iron on the skin of a
whole generation of people.
The sun was particularly soothing on that end-of-
April day,
but the red paint had seeped through the
earthen wall.
I couldn't tell if this wall separated the two
existences of a man,
neither was I sure whether his heart resembled
this bare room with such gloomy light--

a covered with old newspapers, a certificate of
merit two discoloured movie posters for the
movie *Red Peonies*,
and an outdated Christian calendar.

墙 文 高鹏程

我不能说它是一个时代的皮肤
和身体
我不能说它是一个人身体的两面
我要说的仅仅是一间，疑似某人寝
室的
陋室。在那年，在
一所偏僻的乡村学校
四月底的阳光正好。斑驳的墙体上，
万寿无疆的红字依旧可辨
像印在皮肤上的烙印
字体的阴影，随着陈年的雨水渗入
墙体
我不能说这光线幽暗的陋室
像他的内心——
糊满旧报纸的墙上
分别贴着一张奖状、两幅发黄的
《红牡丹》电影海报以及一张过期的
基督教年历

6.

The Shepherd by Jing Qiu Feng

By a clear stream, fall grasses look forlorn.
A month into winter, you still herd the sheep,
sometimes behind, sometimes ahead of them.
This flock account for half of your livelihood,
to pay for medicine for your wife and education for
your son.

You handle each one with a personal touch;
some you call by name like father to children.
Occasionally a few fall ill or give birth,
they are practically your sons and daughters then.

Snowy days are here again, large snowflakes
falling on your shoulders and on the sheep.
A complete white-out, a silvery frosty world.
You and your sheep move like transient snow;
no grass in sight for the flock and no path for you.

放羊人 文 井秋峰

清河岸边，枯草瑟瑟
数九寒天，手擎赶羊鞭
你一会儿在羊前，一会儿在羊后
这几十只羊是你的半个家当，它能换回
老婆买药的钱，儿子读大学的生活费

你摸透了每一只羊的脾气，
还给一些羊起了名字
像喊你的孩子一样喊它们
病了羊，生了小羊的羊
是你的儿子你的女儿

下雪了，纷纷扬扬的大雪
落在你身上，落在你的羊身上
冰天雪地，大地一片银白
你和你的羊是移动的雪
你的羊群看不到草，你看不到路

7.

Seductive Wind by Li Shangyu

The telephone is ringing,
up blows a blackish-green wind,
a seductive wind ... for one's lost living,
but soon telephone wire, computer wire, and so
on and so forth,
all come to intrude in continuous coils; he feels
himself bound by wires.

Annoyed by wires without end, feeling restricted,
the bedroom, the parlor, the kitchen, all have
become
Interrogation Time, but where is his arbitrator?

But in China, the Law only judges the feeble.

Seductive Wind, tell him, life only comes once.
In the Song Dynasty, men were killed casually,
knights walked everywhere.
The telephone rings, puffs the green blackish
wind,
Spring Girl, seductive wind, but he lives like
China's summer malaise.

春女风 文 李商雨

电话铃里，吹起墨绿的风
春女风……久已消失的人生
但接着，电话线，电脑线，……
纷至沓来，心已被线占据

线的烦恼，无穷无尽，他已陷入
卧室，客厅，厨房，全都成为
光阴的审判，可审判者呢？

可在中国，法律只对弱者

春女风，告诉他，生命只有一次
宋朝，杀人轻易，侠客四方行走
电话铃里，觑见墨绿的风
春女如风，而他若苦夏的中国

8.

Urgent Autumn Wind by Li Tong

Long sleeves sprint to market
at the quickest speed. I must thank the rain drops
that came unusually early this year, and seize a
business opportunity.

Flowery skirts, skimpy dresses slow down the wind,
and I almost dare not turn around to look at them.
The wind is picking up under my eyes. What would it
take away with it?

--- A lot of dissatisfaction is festering inside of me,
a little of it turns into busy actions
just like one tender little tree.

Loose leaves fill the street, but no one is paying
attention
to season's change. As for me, a woman making a
living from the wind.
It's --- Oh, Wind --- truly you are my sustenance.

秋风紧 文 李桐

长袖衣服以最快的速度
冲刺市场。我得感谢走掉的几场雨水
它们已先一步占领了商机

花裙子、露背装减缓风向
我几乎不敢转过身去
看一阵紧一阵的风，刮走了什么

一把诸多不满烂在肚子里
用更少的一部分，忙碌成
一棵稚嫩的小树

满大街的叶子松散。谁也不在意
季节交替。而我。是以风为生的女人
是啊，风——一直是我的粮食

9.

Wednesday Afternoon Tea by Liu Yali

Wednesday afternoon,
I drank four cups of tea
and dozed off three times.
It is called Spring Blossom green tea;
it tastes a little bitter.

Wednesday afternoons, I join colleagues
around a round table to drink tea.

Tea does not detoxicate,
or purify the mind;
Spring Blossom Tea is kept in a tea-tin,
until it loses all human touch.
It is served at every single weekly meeting,
meetings so serious they resemble
newspaper text 'set solid'.

Wednesday afternoons
are not tile-roof, paper-window afternoons.
They are not clear-spring, pottery-and-china
afternoons.
I join my colleagues in a cup of strong tea.
We drink alone, in the meeting room,
and become a flock of wooden chickens.

星期三的下午茶 文 刘亚丽

星期三的下午
我喝了四杯茶
打了三次盹儿
一种叫“春尖”的绿茶
味道有些苦涩

星期三的下午
我和同李围着圆桌喝茶

茶不想解毒
也无意清心
茶盛在罐头瓶里
就变得无情无意
茶在每周一次的例会上
严肃得像报刊上
密密排列的铅字。

星期三的下午
不是瓦屋纸窗的下午
也不是清泉陶瓷的下午
我和同李人手一杯浓茶
独自喝成一群
会议室里的木鸡

10.

Ow, Mama! by Song Yu

Ow, Mama!

I really don't like you combing my hair so much.

I can't sit still. Outside, grasses are all sprouting,

Mama.

You still want to give me red hair ties and green hair ties.

While calling me a little spoiled brat,

you braided my hair like twisted dough.

My comrades in the field are shouting battle cries,

Mu Guiying is about to lead the charge.

My right-hand man Yang Zhongbao, him, him, him,

he waits for me to return like a hero missing in action.

Ow, Mama!

The peach-wood comb is growing peach flowers—

I am doomed to offend with my wild roaming heart.

You cannot cure

your little spoiled brat.

哎哟，妈妈 文 宋雨

哎哟，妈妈

妈妈，我真的不喜欢你再给我梳头

我坐不住。外面的小草都发芽了，妈妈

你还要给我扎上红头绳，绿头绳

一边骂我是黄毛丫头，一边拧着麻花。

伙伴们在野外喊杀阵阵，穆桂英就要挂帅了

我的杨宗保他，他，他

他在等待一个失而复得的我

哎哟，妈妈。

桃木梳子不小心生出了桃红

我这个命犯桃花的

无可救药的

你的野丫头妆

11.

A Pair of Chopsticks by Zhang Shaobao

In my childhood, my immaculate mother

would set wooden chopsticks, a pair for each,

around the table, where hot steams were rising

from a coarse meal. That was the simple happiness

in a farmer's home.

My sister got married, leaving

one fewer pair of chopsticks on the table.

Later I took a wife, and

chopsticks were added, a pair more.

The way chopsticks were set around a table

stood for the everyday bliss

for a family.

Now, Mother has passed on;

a pair of chopsticks have been removed.

The happiness around the dining table

is now something from the past.

Nowadays the siblings are like

branches of an old tree growing apart.

Lonely chopsticks are set

a world's distance apart.

一双筷子 文 张少保

小时候，干净的母亲

一人一双，木筷子

围坐，热气腾腾的

粗米淡饭，这是一个农家

朴素幸福

姐姐出嫁了

筷子少了，一双

我，娶妻了

筷子，又多了，一双

筷子的围坐

是一个，家族简单的

快乐与满足

而今，母亲已经故去

筷子，少了一双

围坐一起的幸福

成为，过去

姊妹们，如同

树大分枝

筷子们，索然寡味的，

天各一方

APPENDIX 3 An excerpt from a short story by Wang Anyi put into a Chinese learning platform.

3.i

王安忆

下一站西藏中路，下车的同志请准备。”扩音机里传出售票员的报站声，她用普通话和上海话各报了一遍。这些售票员姑娘的神情就象皇后一样，又高傲又冷淡，好在有严格的工作制度，客观上还是给予了乘客们一定的方便。他又想起那地方的汽车和售票员。汽车就象是从轰炸区开来的，满是灰尘和伤疤，常常不等关门便开跑了。售票员既没有为人民服务的热情，也没有工作制度，不报站名，还经常把车门夹住乘客的后边衣服。到底是上海，一切都是井井有条，在这样的环境里，由不得也要认真起来。下了车，弟弟带他穿过一条街，这街上是个热闹的自由市场，有菜、鱼、鸡、鸭；有羊毛衫、拖鞋、皮包、发夹；有生风炉炸油墩子的，卖小馄饨的；还有卖纸扎的灯笼，泥做的娃娃，竖了一块牌子，上面写着——民间玩具。陈信忍不住笑了，他没想到，大上海也会有这样的“集”。这集市，同前面繁华的现代的南京路相映成趣

3. ii

王安忆

xià yī zhàn Xīzàng zhōnglù xiàchē de tóngzhì qǐngzhǔnbèi kuòyīnjī lǐ chuánchū
下一站 西藏 中路，下车的 同志 请准 备。”扩音机里 传出
shòupiàoyuán de bào zhàn shēng tā yòng Pǔtōnghuà héshàng hǎihuà gè bào le yī biàn
售票员 的 报 站 声，她 用 普通 话 和上 海话 各 报 了 一 遍。
zhèxiē shòupiàoyuán gūniang de shénqíng jiù xiàng huánghòu yīyàng yòu gāo'ào yòu
这些 售票员 姑娘 的 神情 就 象 皇后 一样，又 高傲 又
lěngdàn hǎozài yǒu yángé de gōngzuò zhìdù kèguān shàng hái shì jǐyǔ le chéngkèmen
冷淡，好在 有 严格 的 工作 制度，客 观 上 还是 给 予 了 乘客 们
yīdìng de **system, institution; regulations, rules** fāng de qìchē héshòu piào yuán qìchē jiù xiàng shì
一定 的 **regulations, rules** 也 方 的 汽车 和 售 票 员。汽车 就 象 是
cóng hōngzhà qū kāilái de mǎn shì huīchén hé shāngbā chángcháng bùděng guānmén biàn
从 轰 炸 区 开 来 的，满 是 灰 尘 和 伤 疤，常 常 不 等 关 门 便
kāi pǎo le shòupiàoyuán jì méiyǒu wèi rénmin fúwù de rèqíng yě méiyǒu gōngzuò
开 跑 了。售票员 既 没有 为 人民 服 务 的 热情，也 没有 工 作
zhìdù bù bào zhàn míng hái jīngcháng bǎchē mén jiǎzhù chéngkè de hòubiān yīfú dàodǐ
制度，不 报 站 名，还 经常 把 车 门 夹 住 乘客 的 后 边 衣服。到底
shì Shànghǎi yīqiè dōu shì jǐngjǐng yǒutiáo zài zhèyàng de huánjìng lǐ yóubude yě yào
是 上 海，一 切 都 是 井 井 有 条，在 这 样 的 环 境 里，由 不 得 也 要
rènzhen qīlái xià le chē dìdì dài tā chuānguò yītiáo jiē zhè jiēshàng shì gè rènao
认真 起来。下 了 车，弟 弟 带 他 穿 过 一 条 街，这 街 上 是 个 热 闹
de zìyóu shìchǎng yǒu cài yú jī yā yǒu yángmáooshān tuōxié píbāo fàjiǎ
的 自由 市场，有 菜、鱼、鸡、鸭；有 羊 毛 衫、拖 鞋、皮 包、发 夹；
yǒushēng fēnglú zhàoyóu dūnzi de mài xiǎo hùntun de háiyǒu mài zhǐ zhā de dēnglong
有 生 风 炉 炸 油 墩 子 的，卖 小 馄 饨 的；还 有 卖 纸 扎 的 灯 笼
ní zuò de wáwa shù le yīkuài páizi shàngmiàn xiězhe mínjiān wánjù chén xìn
，泥 做 的 娃 娃，竖 了 一 块 牌 子，上 面 写 着 —— 民 间 玩 具。陈 信
rénbuzhù xiào le tā méi xiǎngdào dàshàng hǎi yě huì yǒu zhèyàng de jí zhè jíshì
忍 不 住 笑 了，他 没 想 到，大 上 海 也 会 有 这 样 的“集”。这 集 市，
tóngqián miàn fánhuá de xiàndài de Nánjīng lù xiāng yǐng chéng qù
同 前 面 繁 华 的 现 代 的 南 京 路 相 映 成 趣

3.iii

王安忆

下一站西藏中路，下车的同志请准备。”扩音机里传出售票员的报站声，她用普通话和上海话各报了一遍。这些售票员姑娘的神情就象皇后一样，又高傲又冷淡，好在有严格的工作制度，客观上还是给予了乘客们一定的方便。他又想起那地方的汽车和售票员。汽车就象是从轰炸区开来的，满是灰尘和伤疤，常常不等关门便开跑了。售票员既没有为人民服务的热情，也没有工作制度，不报站名，还经serve the people。到底是上海，一切都是井井有条，在这样的环境里，由不得也要认真起来。下了车，弟弟带他穿过一条街，这街上是个热闹的自由市场，有菜、鱼、鸡、鸭；有羊毛衫、拖鞋、皮包、发夹；有生风炉炸油墩子的，卖小馄饨的；还有卖纸扎的灯笼，泥做的娃娃，竖了一块牌子，上面写着——民间玩具。陈信忍不住笑了，他没想到，大上海也会有这样的“集”。这集市，同前面繁华的现代的南京路相映成趣。